

Film Terms

A.D.R. - Additional Dialogue Recording. This is just **Dubbing**, done in addition to or as a substitution for **Location Sound**. The term A.D.R., being something of a mysterious acronym, has a certain appeal, as it obscures the fact that dubbing was involved when it appears in the credits of your film. This might have something to do with the current prevalence of the term.

Anamorphic - A method of creating a wide screen image with standard film, using a special lens on the camera and projector that compresses the width of the image that is exposed on the film and then expands it when projected.

Aperture - This is the same as the **Iris**.

Arm - A metal rod that is attached to a **C-Stand**, which can extend off to the side.

Aspect Ratio - The proportions of the frame. In 16mm and 35mm the camera photographs a slightly square image, with an aspect ratio of 1.33 to 1. Aspect Ratios are usually shorted to leave out the “- to 1,” taking for granted that it will always be in relation to 1, so “1.33 to 1” can just be called “1.33” In 35mm 1.33 is known as the **Academy Aperture**. In 35mm the image is usually shot with the Academy Aperture and then masked in the projector to produce a wider image: 1.85 in the U.S. and 1.66 in Europe.

A.S.A. - This is the sensitivity to light of a particular type of film. It is the specific number used to measure **Film Speed**. It is the same as I.E. and I.S.O. A.S.A. stands for American Standards Association, the organization that standardized the scale of measurement of film speed.

Backwind - Rewinding film in the camera to shoot a **Double Exposure**.

Barndoors - Handy blinders on the sides of lights that can be used to keep light from going everywhere. They can also be used to clip on a lighting gel. They get very hot when a light is on, so it is best to wear work gloves when adjusting them.

Barney - A quilted cozy that fits around a camera to reduce camera noise. Generally it is only effective on a camera that is pretty quiet to begin with. The term comes from barney blanket, a kind of horse blanket.

Base - Film has two basic elements: The base is the clear, perforated strip, and the emulsion is the thin, light-sensitive layer that is glued onto it.

Best Light - Similar to a **One Light**, but by implication, the timer has gone through the film more thoroughly in selecting a timing light that will agree with the majority of the footage.

Blow Up - An optical enlargement of a film from one gauge to another, such as 16mm up to 35mm. The opposite of a blow up is a **Reduction Print**.

Blow Down - The actual term for the opposite of a blow up is a **Reduction Print**, but this term has been coined by Colorlab in Rockville, Maryland, for a reduction print made from **super 16mm** to regular 16mm, as an alternative to the much more expensive process of blowing up super 16mm to 35mm.

Blimp - A fiberglass housing used to encase a noisy camera to make it suitable for sync sound filming.

Blimped Camera or **Self-Blimped Camera** - The term is used not to mean a camera in a blimp, but a camera that is designed with internal soundproofing without the need for an external blimp. For instance, with an Arri BL the “BL” stands for “blimped.”

Bounce Card - A white or silver card used for soft indirect lighting of the subject by bouncing light off the card. Can also be used to provide a gentle brightening of shadow areas. Especially out-of-doors as it does

not require power.

The Call - This is the sequence of directions that begin a take, typically: “Roll Sound!” “Roll Camera!” “Mark it!” “And... Action!”

Camera Original - A slightly more adamant way of saying **Original**.

Camera Noise - The sound of the camera running. Even supposedly quiet cameras will make some noise.

Camera Reports - A form of paperwork used to log shots and takes and put down any notes either to the lab or for future organization in the editing stage. There is generally one camera report per camera roll. Camera reports can be used to communicate specific timing requests to the lab (for instance, if a shot is lit with unusual color gels, this can be noted to let the timer know not to correct the color). Camera reports are extremely helpful to analyze any problem with the footage, since they provide a written record of the coverage (the least of which is that if the slate has the wrong information written on it, which happens now and then, a note can be made in the camera reports to keep the assistant editor from getting confused about which take is which).

Camera Roll - Each roll that you shoot becomes a camera roll. It is often helpful to label them with a number in the order that they were shot. The usual way is with the abbreviation C.R. followed by a number. The lab will then assemble and print them in that order. This makes things less confusing when you first get back your footage.

Camera Stock - This is film. It is also called camera stock to distinguish it from **Print Stock**.

Canted Angle - see **Dutch Tilt**.

“Cheat” - When the camera is set up for a second shot at a different angle it is possible to move things around a little to improve the new composition, the difference in perspective and angle of the two shots hiding the fact that things are not exactly in the same place. Both actors and furniture on the set can be cheated. The term is often used as cheating something “into” a shot or “out of” a shot, as in telling an actor “We’re going to cheat you in a little,” and having them stand a little to one side so more of them is in the shot.

Cinch Marks - Not to be confused with sync marks. Cinch marks are small vertical scratches on a roll of film that are caused when the end of the film is pulled to tighten the roll, causing any dust on the film to make a small scratch. Too much drag on the supply while rewinding is one common way that cinching can occur.

Clamp Light - A type of lighting fixture designed to hold a screw-in light bulb, with a not-so-dependable spring clamp for mounting on the side of an open door, etc. Often includes an aluminum reflector dish as well.

Clapper or Clapstick - The Slate, or just the two sticks that are struck together to mark a sync sound take.

Clap Board - see **The Slate**.

Continuity - The seamlessness of detail from one shot to another within a scene. Continuity refers particularly to the physical elements, rather than to the choices in **Coverage** that can result in a lack of seamlessness. Elements of continuity include any actions of the actor, the placement of props, the lighting, the costumes, and so on.

Coocoloris - A fancier way of saying **Gobo** or **Cookie**.

Cookie - A flat board, like a flag, but full of irregular holes used for creating a pattern of shadows when put in front of a light.

Corrections - Further changes in the timing of a print are known as corrections.

Coverage - Coverage is used to describe the architecture of breaking down a script into the shots that will allow the scene to be cut together. Although coverage addresses the bare-bones question of getting shots that will cut together smoothly, it is important not to be too distracted from bigger aesthetic question of getting the right shots for the scene to work.

C.R. - Abbreviation for **Camera Roll**.

Critical End! - What to label your film can when turning it in at the lab when the roll ran out during a very important shot and you want to make sure you get every last frame possible.

C-Stand - A type of light stand with fixed legs that swing out, or together when not in use, usually equipped with an arm, and typically used to hold a flag.

Cue Sheets - A road map, of sorts, for the mixer to find the sounds on your tracks during the mix. It is laid out as a grid with each track forming a column and time moving ahead in rows measured in 35mm footage (even if your film is 16mm you must convert the footage to 35mm).

Cut - 1.: What the director says to end the filming of a shot. **2.:** The cutting apart of 2 shots at the frame line, or the point where the shots have been cut apart. **3.:** In the different stages, or at the completion of editing the edited film itself can be referred to as “the cut” or “the edit.”

Cutaway - A shot, usually a close-up of some detail, or landscape, that is used break up a matching action sequence, and is often very helpful in editing to rescue you from an impossible break in continuity or coverage. A cutaway, as the name implies, is a shot that does not focus on some detail of the shot before or after it but cuts away from the action at hand, unlike an **Insert Shot**. However, the two terms are sometimes used vaguely or interchangeably, although this is not always a useful practice. The best cutaways are the ones that have some logic to them, that relate to the scene.

Dailies - The work print, before it has been edited, so called because the minority of labs will have it ready later the same day it was dropped off (if you are a client to whom they give some type of priority). Also known as **Rushes**.

Depth of Field - While a lens focuses on a single plane of depth, there is usually an additional area in focus behind and in front of that plane. This is depth of field. Depth of field increases as the iris is closed. There is more depth of field the wider the lens and less the longer the lens. There is a deeper area in focus the further away a lens is focused than there is when a lens is focused close. Depth of field does not spread out evenly; the entire area is about 1/3rd in front and 2/3rds behind the plane of focus. To factor together all these variables it is best to consult a depth of field table, such as the ones found in the American Cinematographer's Manual.

Diffusion - 1.: A filter used on the camera to create a soft focus effect. **2.:** A white or Pearle cent sheet of material used on a movie light to soften the shadows.

Diopter - The diopter is part of the view finding system of a camera that can be adjusted to compensate for your own particular eyesight, allowing you to see the groundglass clearly.

Dissolve - A transition between two shots, where one shot fades away and simultaneously another shot fades in. Dissolves are done at the lab in the printing phase, but prepared by the negative cutter, who cuts in an overlap of the two shots into the A&B rolls. Labs will only do dissolves in fixed amounts, such as 24 frames, 48 frames, etc.

Dolly Shot - A dolly shot is one where the camera is placed on a dolly and is moved while filming. Also known as a tracking shot.

Double Exposure - A double exposure occurs when (prior to development) an exposed piece of film is reshot with a second image on top of the first. Several exposures can be made, but it is still valid to call it a "double" exposure rather than a "triple" or "quadruple" exposure. It is perfectly all right to say "five double exposures," as numerically incongruous as it may sound.

Double System - The term double system refers to sound and picture as two separate elements, recorded, edited or projected in sync. 16mm and 35mm use the double system format. A camera photographs the picture and a tape recorder records the sound. In the end, the final print is **Single System**, combining sound and picture onto the same piece of print stock.

Dubbing - The recording of dialogue in a sound studio, after the footage is shot, where the actors watch the film and match the lip movements.

Dupe - A dupe is a positive copy of a positive. A dupe can also be a negative copy of a negative. A dupe is a print made in the reversal process. It can sometimes be clearer to call something a dupe, because to simply say "positive print" you could just mean a positive copy of a negative, which would not be a dupe.

Dutch Tilt - A composition with the camera viewing the scene at a diagonal. Same as a canted angle. Some nice examples can be seen in Carol Reed's "The Third Man."

Edit - 1.: The cutting and arranging of shots. **2.:** In the different stages, or at the completion of editing the edited film itself can be referred to as "the cut" or "the edit."

Editing Bench - A workbench with rewinds attached, and sometimes a built-in light table in the center.

Eye Line - Eye line is the direction an actor should look off-screen to match a reverse angle or a P.O.V. shot. It is best to give the actor an actual thing or spot to look at rather than a blank spot on an empty wall or an empty space in mid air.

Exciter Lamp - A special lamp in the projector used for the playback of **Optical Sound**. The projector reads the track by passing it between the exciter lamp a light-sensitive photo-electric cell.

Exposure Index - This is the sensitivity to light of a particular type of film. It is the specific number used to measure **Film Speed**. Your film will list an E.I. number on the box or the film can as the film speed. It is the same as A.S.A. and I.S.O. on your light meter.

Extension Tubes - These are a handy way to turn any long lens into a macro lens for ultra-close shooting. They are hollow metal tubes that are mounted between the camera and the lens. Typically they come in a set of different lengths which can be combined. It is a good idea to open up the lens a little when using an extension tube, as a little light is lost. It should be noted that they do not work when used with wide lenses.

Fade - A transition from a shot to black where the image gradually becomes darker is a **Fade Out**; or from black where the image gradually becomes brighter is a **Fade In**. Fades are done at the lab in the printing phase, but prepared by the negative cutter, who cuts in an overlap of black into the A&B rolls. Labs will only do fades in fixed amounts, such as 24 frames, 48 frames, etc.

Filler, Fill or Sound Fill - Filler is scrap film, most often used to keep a sound track running the same length as the picture, even though there is just silence. When used this way in can also be called sound fill. Filler is usually a print with the emulsion scraped off the center all the way along, perhaps to prevent bootlegging, but also useful in that a mark can be seen on both sides through this wide scratch.

Filter - A tinted glass or small tinted plastic sheet placed in front of the lens or behind the lens in a filter holder, used to change the color rendition of the entire shot. Filters are used to convert tungsten-balanced film for use in daylight or vice versa. They can also be used for aesthetic reasons, such as a red filter to darken the sky when filming in black and white.

Flag - This has two meanings. **1.:** It can be a large black cloth on a frame used on a shoot to keep light out of part of the composition. **2.:** In the cutting room it is a small piece of tape attached to a shot in a roll and used exactly as you would use a bookmark. The flag sticks out the side of the roll, making it easy to find that shot again quickly.

Flare - This has two meanings: **1.:** When using film on a daylight spool, the erratic pattern of raw light that washes out the beginning and end of the roll are known as “the flares.” **2.:** A flare of the other kind is a **Lens Flare**. It is caused when light strikes the lens and either causes the entire image to be fogged in appearance, or for a little row of polygons (the silhouette of the iris) to appear from the light hitting the surfaces of the many elements in the lens. It is solved by flagging the lens.

Focal Length - Simply put, how wide or narrow a view the lens will provide, smaller numbers being wider and larger numbers being narrower.

Foley - The recording of custom sound effects during postproduction in the same way that dialogue is dubbed. The term comes from the name of its inventor.

Follow Focus - A shot where focus is changed while shooting to correspond with the movement of the subject (or the camera).

Footage - **1.:** The amount of film one has shot. **2.:** The whole of the exposed film itself.

Frame - A single image (of a series of them) on a piece of film. There are 24 frames per second.

Frame Line - The small sliver of space between frames. This is where two shots are cut apart and joined.

French Flag - A small black metal flag attached to the camera with a positionable arm that is used to shade the lens from light in the case of a **Flare (2)**.

Gaffer's Tape - Cloth tape specifically for use on film shoots, usually 2 inches wide in black or silver. The nice thing about gaffer's tape is that, unlike duct tape, it is designed not to leave a sticky residue behind.

Gate - The opening on a camera or a projector just behind the lens, through which a single frame is exposed (in the camera) or projected (in the projector).

Gauge - The size, specifically the width, of a film format: 16mm, 35mm, Super-8 are gauges.

Gel - A large sheet of transparent tinted plastic used as a filter for a movie light, or to cover a window. There are two basic types: ones that will convert one color temperature to another (such as **C.T.O.** and **C.T.B.**), and others that come in a wide variety of colors.

Gobo - see **Cookie**.

Handheld - Shooting without a tripod, but with the camera held by the cameraperson.

Head - **1.:** The beginning of a shot or a roll is called the head. **2.:** A small round clamp, usually used in conjunction with an arm on a **C-Stand**. **3.:** The **Tripod Head**

Head Room - The space between the top of a subject's head and the top of the frame. Headroom must be carefully apportioned so that there is not too much or too little, especially if shooting for transfer to video or for blowup, where the frame will be cropped in a little on the top and sides.

HMI - This is a type of light. HMI stands for Halogen Metal Incandescence. HMIs are very bright, power efficient lights. They are balanced for the Color Temperature of **Daylight**, making them handy in mixed lighting situations. However, they are rather expensive, costing something in the few thousands of dollars,

and are not very portable due to the large and heavy ballast that is attached. Also, and this is vitally important to keep in mind, they must be used with a **Crystal Sync** camera, otherwise they will flicker and throb.

Insert Shot - A close-up of some detail in the scene. (Sort of like a cutaway without the “-away” aspect.)

Iris - Like the iris of the eye, a valve within a lens to control the amount of light that passes through. Opening the iris permits more light to pass through the lens and closing the iris less. The degree to which the iris is open or closed is measured in **F-Stops**, and on some lenses supplemented by **T-Stops**.

Jump Cut - Basically, two similar shots cut together with a jump in continuity, camera position or time.

Lens Flare. It is caused when light strikes the lens and either causes the entire image to be fogged in appearance, or for a little row of polygons (the silhouette of the iris) to appear from the light hitting the surfaces of the many elements in the lens. It is solved by flagging the lens.

L.F.O.A. - This stands for Last Frame of Action, and basically it is just what it sounds like: the last frame of image and sound on a reel. It is important to the people who mix your film (it should be written on the cue sheet), especially if you need to do **Pull Ups**.

Lip Sync - Another way of saying **Sync Sound**.

Location Sound - This is the sync sound, or any other sort of wild track or room tone that was recorded at the shoot. Same as **Production Sound**.

Locked Down Shot - A shot taken with the pan and tilt releases on the tripod tightened so that the camera will not move. Often done for certain effects where camera movement would ruin the illusion, such as a cut that causes a character to magically disappear from a scene.

Macro Lens - A lens that can be used for extremely close to the subject. The focusing ring will keep going past the lowest setting (on the Switar lens a red ring will appear to let you know) all the way around again. When in macro the distances on the focusing ring no longer apply.

Magazine - An attachment to a camera with one or two lightproof chambers that hold 400 or 1,000 feet of film. One camera will typically have two or three magazines, which can be loaded ahead of time.

Mark - 1.: The clapping of the clap stick to create a **Sync Mark (1.)** for the shot. **2.:** A piece of tape on the floor that indicates where an actor should stand.

“**Mark it!**” - What to say to the person with the slate to get them to clap the sticks together.

Master Shot - A single shot, usually a wide shot, which incorporates the whole scene from beginning to end. Typically a master shot will be filmed first, and then all the close-ups and other shots afterwards.

Matte Shot - A double exposure that does not meld two images on top of each other, but masks off part of the frame for one exposure and the opposite area for another exposure. This is also known as a split screen. Matte shots can also be done as **Opticals**.

M&E - M&E stands for Music and Effects. After a mix a big production will have an M&E track made, which is used when the film is dubbed into other languages so that all the Music and Effects do not also have to be redone. An M&E track is only essential if you plan on dubbing your film into a different language.

Mix - This is the process of combining all your soundtracks into one, with all the sounds blended together at their correct volumes, together with any equalization, filtering, and effecting of the sound to give you the desired end result.

Mixer - 1.: A device for blending together sounds from multiple sources with a volume control for each.
2.: The person who sits at the mixing console during the mix, who decides initially on how the sounds are to be combined (you are the one with final say), and operates the faders and other audio controls.

Mixing House - A sound studio specifically for mixing sound for film.

M.O.S. - A shot, a sequence, or a film that is shot without sound, which is added later. M.O.S. stands for "Mit Out Sound," and derives from an old Hollywood story about a German director asking for a shot to be filmed "mit out sound," and the camera assistant complying with this request by writing "M.O.S." on the slate.

Normal Lens - In 16mm this is the 25mm lens. In 35mm it is the 50mm lens. It is the point between the widening of the image by the wide-angle lens and the magnifying of the image by the telephoto lens.

Nose Room - When a subject is in profile, nose room is the space between their face and the edge of the frame, similar to **Head Room**. In a profile shot, nose room is considered "good" when a little extra room in front of the person's face, rather than behind their head. The general rule is that the space around the subject should be apportioned to 2/3rds in front of the subject's head, and 1/3rd behind.

Optical Sound - Optical Sound is the system used by a projector to play back sound from a film print. The sound is exposed onto the film as a clear modulating line against black. It corresponds to the modulations of the sound. The projector reads the track by passing it between the exciter lamp a light-sensitive photoelectric cell that generates a voltage that is amplified and fed into a speaker.

Opticals - Effects produced through **Optical Printing**, including transitions, superimposed titles, etc. Sometimes called **Optical Effects**. However, anything optically printed can be called an optical, so even blowing film up from 16mm to 35mm, though it does not involve an effect, is an optical.

Orange Stick - An orange stick is found at the drug store for cleaning your nails. It is the preferable way to clean the gate.

Original - Any film, negative or reversal that was shot by a camera, as opposed to a print or intermediate copy. The term original can be used interchangeably with negative, but is as especially handy term when taking about reversal film, where it is the clearest way indicating whether something is a dupe or the original.

Overcrank - To run the camera faster, producing slow motion. The term has survived from the time when you would crank a camera.

Overexposure - Filming a scene with more light than the emulsion of the film can easily tolerate. The image will be too light and there will be less depth of field than if the lens had been set correctly. If compensated for in printing, the image will appear contrast.

Pan - A horizontal camera move on an axis, from right to left or left to right. In a pan the camera is turning on an axis rather than across space, as in a dolly shot. Not to be confused with **Tilt**, technically it is not correct to say "pan up" or "pan down," when you really mean tilt.

Parallel Editing - The technique of intercutting between two simultaneous stories or scenes.

P.O.V. Shot - Point of View Shot. A shot from the perspective of one of the characters, as if the audience were seeing the scene from their eyes. It is often important to get a **Reaction Shot** to establish that any given shot really is a P.O.V.

Production Sound - This is the sync sound, or any other sort of wild track or room tone that was recorded at the shoot. The term is used in sound editing to distinguish between added backgrounds and effects and

those from the shoot.

Quartz Light - Can also be called halogen light or tungsten light. A quartz light is a very bright type of light that uses a tungsten filament that is contained in a quartz envelope. The color temperature will be a fairly consistent 3,200K. They can get very hot when in use. It is also very important **never** to touch the bulb with your bare hands at any time. Oil from your hands will cause the bulb to blister and explode.

Rack Focus - A shot where focus is changed while shooting. Unlike a **Follow Focus** shot, a rack focus shot is usually done not from the necessity of keeping someone in focus but to shift attention from one thing to another.

Raw Stock - Unexposed film.

Reaction Shot - 1.: A shot of someone looking off screen. Used either to lead into a **P.O.V. Shot** (and let the viewer know that it is a P.O.V. shot), or to show a reaction right after a P.O.V. shot. **2.:** A reaction shot can also be a shot of someone in a conversation where they are not given a line of dialogue but are just listening to the other person speak.

Reverse Shot - A shot from the other side of the previous shot (though preferably on the same side of the **180° Line**), such as cutting between two characters talking, a person exiting and entering through a doorway, a reaction shot and P.O.V. shot, etc.

Rough Cut - The edited film, between the stages of being an assembly and a fine cut.

Rushes - The work print, when it is just back from the lab, unedited, called the rushes because of the rush to see that everything came out all right. Also known as **Dailies**, in honor of the minority of labs that will have it later that day.

Sandbag - A cloth bag with two chambers filled with sand, used as a weight on the legs of a light stand for additional stability.

Scene - A scene is really just a single shot. But often scene is used to mean several shots, which is more to do with the word's origin in theater. It is sometimes clearer to say "sequence" for several shots, so as not to confuse the filmic and theatrical meanings of the word.

Selects - Sometimes it is useful to separate out all the shots you are going to use before beginning to edit. These are known as selects.

Shooting Ratio - The ratio of how much film shot compared to running time of the finished film. For instance a 5-minute film for which you shot 30 minutes of footage would have a shooting ratio of 6 to 1.

Shot - A shot is the film exposed from the time the camera is started to the time it is stopped. Shot and **Scene** are interchangeable terms.

Silent Camera - This term is often a little confusing because it does not mean a camera that is itself silent, and therefore usable for sync sound, but it means a noisy, unsilent camera, usable only for shooting silent, M.O.S. scenes.

Single Reel - In 35mm a reel is 1,000 feet of film (or usually a little less).

Single System - Single System refers to recording, editing or projecting sound and picture together on the same piece of film. Cameras used for TV news would record the sound on a magnetic stripe as well as photograph the picture. Also super-8 sound. Single system has some distinct editorial disadvantages, hence the more common use of **Double System** for shooting and editing.

The Slate - A board with two hinged sticks attached. The slate is used to record a scene number and sync

point (via the clap stick) at the beginning of a shot.

Soft Light - A type of light with a built-in surface to act as a bounce card, providing soft, indirect light on the subject.

Sound Blanket - Basically just a quilted mover's blanket. Often it is thrown over the camera (and the camera operator) to cut down on camera noise, as a sort of improvised **Barney**.

Sound Speed - 24 frames per second. The normal speed for filming and projecting.

Specifics - In sound editing, these are any effects that directly relate to the picture, where we see a thing happen and hear it too. Backgrounds, ambiance and speech are not specifics.

"Speed!" - This is what the cameraperson or sound recordist will call out to acknowledge that they are rolling. It comes from the days when it took a few seconds for certain equipment to reach proper speed.

Split Screen - see **Matte Shot**. Typically a split screen is a matte shot divided down the center of the shot.

Splice - A method of joining two pieces of film so they can be projected as one continuous piece. There are three methods: the **Tape Splice** (usually used for editing), the **Cement Splice** (used for original material), and the far less common **Ultra-Sonic Splice** (used for **Polyester Base** film).

Superimposition - The same as **Double Exposure**, but often used expressly to describe a double exposure done through optical printing, as in superimposed titles, etc.

Sync - The degree to which sound and picture are lined up, in-sync being lined up exactly, and out-of-sync not so exactly. It can be applied to any specific sound and picture relationship, not just voices and not just sync-sound, but any type of specific effect too.

Syncing - The actual lining up of sound and picture before editing a sync sound film. This also involves cutting the excess sound between takes, and adding filler, so that the picture and sound are now in sync for beginning to end.

Take - Multiple versions of the same shot are called takes.

Telecine - A machine for transferring film to video.

Telephoto - Used as an equivalent to **Long Lens**, but for those who wish to be overly exact, a telephoto lens is a long lens that is physically shorter than its focal length.

Tilt - A vertical camera move on an axis, up or down. Not to be used interchangeably with pan. It is not really correct to say "pan up" or "pan down," when you really mean tilt.

Time Lapse - Time lapse is when single frame shooting is used to dramatically speed up the action over the course of a long period of time. Typically it is a process where a single frame is shot after a consistent pause. It could be one frame every ten seconds, or one frame every hour, and such.

Tracking Shot - A tracking shot is one where the camera is placed on a dolly and is moved while filming. Also known as a dolly shot.

Trims - Trims are outtakes of a few frames, usually a foot or less. To keep them from getting lost they are usually stored separately from longer outtakes, either in their own vault box or in a trim book.

Tripod Head - The part of the tripod with the pan and tilt mechanism to which the camera is attached.

Undercrank - To run the camera slower, producing fast motion. The term has survived from the time when you would crank a camera.

Underexposure - Filming a scene with less light than the emulsion of the film needs for a correct exposure. The image will be too dark. If compensated for in printing, the image will appear grainy, and very muddy.

Wide Lens - A lens with a focal length smaller than 25mm in 16mm, or 50mm in 35mm, which, like looking into the wrong end of a pair of binoculars, provides an extended view of a large area.

Wild Sound - Non-sync sound, recorded without the camera running, usually recorded to supplement the sync takes.

A Wrap or **“It’s a Wrap!”** - What to say when you are done shooting, either for the day, at that particular set, or on the entire film. Usually if it’s not the final shoot you would say you are just going to “wrap for the day.”

Zoom Lens - A variable focal length lens. A zoom lens will have a third ring, besides ones controlling focus and iris, that will allow you to change the focal length within a range of wide to long.